CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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Sweet Sendoff For Sid Samson

Will Someone Please Tell the *NFB About Fascism*

The National Film Board, we have been told again and again, is here to help Canadians understand the war issues and the need of meeting them through the medium of the motion picture. It is mainly a propaganda agency whose chief concern at this time should be to point out the superiority of Democracy over Fascism as a way of life as plainly and as strongly as it can. Those who realize this superiority, will fight and work harder to see that Fascism does not come here by either conquest or invitation. NFB films in the Canada Carries On and the World in Action series are supposed to carry a message that will induce such a realization.

Last week the commentary of the newest NFB short subject, "The Gates of Italy," arrived at this office. A reading of it caused disturbing thoughts. We went to a theatre to see if the actual film justified our uneasiness. It did.

"The Gates of Italy" is woefully inadequate as both history and propaganda, a dull hodge-podge of tourist snaps given unwarranted appeal by a thoughtless commentary. It plays down Mussolini's role in the Italian tragedy, ignores almost entirely the terrible thing called Fascism, and presents Italy in a manner that seems almost designed to win sympathy for her. Taken seriously the film could weaken the present resolution to see justice done.

Glorifying the Enemy

The first reel of "The Gates of Italy" is all praise for the history and traditions of that country. The second reel pretends to show Mussolini's coming to power and his conduct

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Canadians at Buffalo Dinner For New Fox Dominion Chief

"Canada needs men like Sidney Samson," Haskell Masters of Odeon Theatres told a Buffalo gathering one night last week, "men who are capable, astute and civic-minded. Canada is a large country and we have a film industry which will develop in probably larger measure than over here."

Masters was one of the Canadian delegation present at the farewell dinner in the Statler Hotel in honor of Sidney

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Services Held For Daniel Chadwick

Funeral services were held last week for John Daniel Chadwick, 40, of New Westminster, B.C., who passed away in St. Paul's Hospital, Vancouver. He had been assistant manager of the Edison Theatre, New Westminster, for 20 years. Born in Ontario, he came to New Westminster at the age of eight.

Blaind Promoted

Robert Blaind has become assistant manager of the Capitol, St. Catharines, Ontario, which is managed by Tommy Mascaro.

Canadians at 'Bell' Preem

Win Barron, Canadian publicity head of Paramount, and Gordon Lightstone, Canadian general manager for the company, are shown at the world premiere of "For Whom the Bell Tolls" at the Rivoli, New York. The boys are on the left. After Lightstone is Leonard Goldenson and Bob Gillham, the latter in charge of publicity and advertising. Lightstone stayed for the three-day conference of Paramount men on the sales policy for "Bell" and other films.

Oshawa Reports On Vandalism

In an endeavor to help theatre managers to protect their general equipment newspapers in many Ontario towns and cities are devoting long stories to vandalism in those places.

The latest report is carried in the Oshawa Times, which lists the damage of the patrons and reports the woes of the managers. One manager told a reporter that

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New Exchanges In Future?

With so many new production companies starting action in Hollywood it looks from here as though new distribution outlets will have to be created to move the product.

The major companies, clogged with their own pictures because of holdovers, are somewhat shy about taking on outside products. Some have always followed an exclusive policy. The others now

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Life Magazine Names Roy Rogers in its issue of July 12, as "King of the Cowboys"—and none can touch him for popularity.

Only REPUBLIC Can Give You ROY ROGERS

Film Weekly

Vol. 8, No. 31 July 28, 1943

HYE BOSSIN, Managing Editor

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NFB About Fascism

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as leader. He is shown telling all those high-sounding lies that bamboozled his followers about the future of Italy. Italian youths in gym suits are shown in pleasing poses, vast crowds cheer Mussolini on his balcony perch, and Il Duce goes about starting projects.

There is very little in the film to indicate that Mussolini is a liar and a murderer.

We are told that the Italians and the Germans don't trust each other. The Italians hate the Germans. Who doesn't? That doesn't excuse them or entitle them to the special consideration of the National Film Board.

The last lines of the commentary are confusing. For something like twenty minutes we have heard about the glorious traditions of Italy and seen the happy folk at play under the beneficent and welcome eye of Mussolini. Then, in conclusion, we are told that "And with the Allied convoys heading for the gates of Italy, Italians everywhere are remembering the words of hope spoken in their land four centuries ago: 'Italy shall find her liberator and at long last the true banner of this people shall once more be raised in pride among the nations of the world.'"

It is a little early to lead the people to believe that this quotation has a present-day application. The happy folk in "The Gates of Italy" seem to have found their incarceration pleasant. Very little in the film would lead you to believe otherwise, since there is no acknowledgment of the anti-Fascist Underground and no word of disaffection.

No doubt there is much greater opposition to Mussolini now, since it is Italy which is suffering Mussolini's folly, as did Ethiopia, France, Spain, Greece and Albania earlier. Some newspaper reports say that Sicilians are welcoming the Allies. Others report that Allied sentries have had their throats slit at night.

The re-education of the Italian people to remove the effects of the Fascist mental poison is concerning post-war planners but the NFB, in saying that Italy is awaiting a liberator, gives the idea that all Italians were the unwilling slaves of Mussolini. Let us wait and see. The Allied occupation armies were welcomed after the last war by the Germans—but here we are again.

The present bewilderment of the Italians is not enough to stand up against the sympathetic and favorable side of the film. We see healthy youth, new projects under way and war—all surface manifestations of Fascism. We are not told that the glorified projects of Mussolini are like a rosy apple with a rotten core; that they are meaningless under such a system. We see war by Italy but are not told that it is the inevitable product of the hated thing called Fascism—or what Fascism is.

True, Italy has glorious traditions and its emigrants have made their mark in America. And no doubt the Italian people have been misled. But it is also true that Mussolini, their leader, has created a political and social system that is directly opposed to ours. His desire, and that of Hitler, is to impose that system on us and destroy Democracy and its defenders. We are fighting to prevent that. Canadians are dying to keep our way of life free of Fascism. Why doesn't the film tell these things?

A Futile Film

Not only is "The Gates of Italy" a futile film but it is dangerous for what it doesn't tell. More than that, it is a poor historical document.

Why doesn't the film explain that Fascism opposes everything we know, love and understand—such as freedom of speech, freedom of the press, freedom of every kind of expression?

In revealing Mussolini's coming to power, why doesn't it tell of the murder of Matteotti, leader of Italian labor, and of the dissolution of the Italian parliament? What about the murder, imprisonment and torture of its elected members?

Why doesn't the film make more of the rape of Ethiopia, an ally whose country was freed by the British, instead of dismissing it as "The African Disease"?

What about the over-running of Albania, the attack on Greece and Mussolini's recent refusal to honor a British request that Greece's starving, helpless and harmless children be sent to Britain? What about the expression of Mussolini's blood lust on Spain?

Why is there nothing about Italy stabbing France in the back, which won historic denunciation, the phrase becoming a part of our literature?

What about the thousands who were imprisoned, exiled, tortured and killed because they opposed Mussolini and Fascism?

Why doesn't the film tell what Fascism really stands for so that its growth here in other guises might be combatted?

A Sin of Omission

There isn't any doubt that the National Film Board is opposed to Fascism, here and overseas. It is a first-rate organization whose past work is deserving of praise. But the errors of omission in this film are made greater by the favorable things shown. It creates a feeling of sympathy that is out of place as long as Canadians are dying at the hands of Italians who still support Mussolini and Fascism.

With some deletions and a few additions "The Gates of Italy" would seem like a film made in Italy.

Exactly what is the message intended by the film?

Every prominent Allied leader has denounced Fascism as a social, economic and political system. The National Film Board has all the material it needs to show that not only is Mussolini criminally bad but that the way of life founded by him is a negation of Civilization. The NFB could easily have borrowed some of Mr. Churchill's famed phrases to put Mussolini in his place.

The National Film Board is supposed to make people aware of the real nature and intentions of our enemies so that the will to resist will reach its peak. A film which for the most part glorifies an enemy country and lets its leader have his say without refuting him adequately doesn't belong on our screens—nor should it be shown in other countries as coming from us.

Strong Budget for Every Fox Picture

Twentieth Century Fox will not produce any more films on a budget lower than $750,000, according to an announcement from Darryl Zanuck, studio production head. This policy will completely eliminate B and minor A films.

Big Boost For 'Sky's the Limit'

RKO, which has an eye for unusual trade advertising, has issued a very large and interesting broadside for "The Sky's The Limit," in which Fred Astaire and Joan Leslie star. This is a new team who will be watched with interest.

Have you any used equipment around your theatres. Send us a list and we will clear it out for you!

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THE PICK OF THE PICTURES

Canadian Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

REVIEWS INFORMATION RATINGS

Vol. 8, No. 31 COAST-TO-COAST COVERAGE July 28, 1943

'Bataan' Strong, 'Nymph' Nice

Sweet Sendoff For Samson

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Samson, formerly Buffalo branch manager for 20th Century-Fox, appointed to the post of the company's Canadian general manager in absence through illness of Jim O'Loghlin. Others from the Canadian film field were Louis Rosenfeld, Columbia; Herb Allen, Premier Operating; Raoul Auerbach, 20th Century Theatres; Ben Geldsaler, Famous Players; Morris Milligan, well-known exhibitor; and Harry Bailley, Toronto branch manager of 20th-Fox.

The gathering, which presented Samson with a diamond-studded watch through Ralph W. Maw, MGM Buffalo chief, was made up of several hundred film men from New York state, Cleveland, Pittsburgh and other cities. The Variety Club of Buffalo organized the event and Phil Fox of Columbia was general chairman, with Dave Miller, Cleveland head for Universal, acting as toastmaster. A scroll signed by all present was also presented the popular Samson.

A successful film distributor, William C. Gehring of 20th-Fox, said, is "a man with consideration, understanding and a sense of values." Samson has those qualifications and was a credit to the industry. The motion picture industry, he pointed out, was a successful cog in the war effort and needed such men as Sydney Samson to keep alive its capacity for public service.

Wires and other messages of congratulations were received from many people in the United States and Canada. Among the internationally-known film men present were Tom Connors, vice-president in charge of distribution for 20th-Fox, and W. F. Rodgers, general manager of MGM.

Mrs. Samson was honored simultaneously in a nearby room by the ladies of the Buffalo film industry.

The Canadians, there in the nature of an advance reception committee, report that it was a grand affair. They are all impressed with Samson and are looking forward to meeting him on the home grounds.

"BATAAN"
REGAL
(Running Time: 113 Mins.)

"Bataan" devotes its entire story to the one-by-one decimation of an assorted group of last-ditch defenders recruited after the evacuation of Manilla. It is grim and realistic all the way, with no feminine role and only the wisp of a romance which disappears quickly.

Peculiarly enough "Bataan," one of the most realistic films to date on a war subject, is doing strong business in its early runs—this in the face of oft-repeated statements that war films have dipped at the boxoffice and the fact that love interest is deliberately omitted. It is likely that the honesty of the film and its personalization of everything gives human interest much beyond the usual type of battle picture. Most certainly the audience ties itself up with the fate of the defenders, sharing their resistance to the inevitable.

Metro went all the way on this one, showing death stalking each man and not trying to hide the likelihood of it overtaking each. Every last man dies in the course of events.

Boxoffice names such as Robert Taylor, George Murphy, Lloyd Nolan, Thomas Mitchell, Lee Bowman, Desi Arnaz and Phillip Terry give it pulling power but its main strength is word-of-mouth praise. It is intensely interesting. And it has strong appeal to the feminine trade. In spite of its collection of known and popular players an unknown, Robert Walker, gives Taylor a run for audience interest.

The story centres around the defense of a bridge over which the Japs are trying to move supplies and an army. The bridge is blown up but the busy Japs try to rebuild it and the Americans keep destroying it. Jap infantrymen infilterate, sniping and attacking. The Americans fight them in every fashion, beating them off by being reduced a man at a time.

Towards the end George Murphy flies a patched-up plane to sacrifice himself with the plane and its cargo of dynamite against the bridge. And Robert Taylor, last of the brave, stands against the Jap hordes alone.

"THE CONSTANT NYMPH"
VITAGRAPH
(Running Time: 106 Mins.)

In spite of a goodly collection of names "The Constant Nymph" is pretty dull at the beginning, though the character-building and other impediments finally are left behind and the screen clears to present a very fine love story. It is distinctly pre-war, having to do with the whims of composers. It ends on a tragic note, the heroine dying when the romantic complications have been cleared up and happiness is in order.

The star names will bring them in and its safe to say that the excellence of the later part of the production will make patrons forget the early beating around the bush. Offering their talents for the same price of admission are Joan Fontaine, Charles Boyer, Alexis Smith, Brenda Marshall, Charles Coburn, Peter Lorre, Dame May Whitty, Montagu Love, Edward Ciannelli and Jean Muir.

Miss Fontaine plays a 14-year-old member of a wild and carefree family headed by an aged composer, Montagu Love. Charles Boyer is the young composer, friend of the old one, whose work has no feeling because he knows no love. Fontaine is quietly devoted to Boyer who, when the father of the family dies, marries his rich cousin, Alexis Smith.

Subsequent developments are designed to show the growing unhappiness of all the parties in this mismated affair and Boyer's growing realization of his love for Fontaine. He makes the necessary decision to straighten things out but events are too much for Fontaine.

Fontaine dashes madly about portraying a barefoot child of nature. Boyer broods in his customary manner. Peter Lorre whines but this time without evil intent. Alexis Smith drops some of her queenliness to display hatred of her juvenile rival. Charles Coburn yields some comedy as the stuffy Englishman.

However, the love story is beautiful and should get the ladies. It has an idyllic, almost rhapsodic quality, rarely achieved. Sold as a love story with an all-star cast, the film should reach the escapist trade.

Oshawa Reports On Vandalism

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"women are the worst of all."

In one theatre a brand new blue rug was put down in the ladies rest room. An hour later a whole tube of lipstick had been trampled into its surface. It took a man all morning to remove it and the rug now looks spoiled.

The ladies use the light-colored surfaces of the walls to test lipstick and men scrawl all over them.

The parking of gum under seats is a greater problem than ever.

Ash trays are torn off balcony seats, cigarettes are pitched over railings, paper bags are thrown in front of the projector, seats are jiggled until they come loose, and glass match-scratchers are removed from the walls, leaving unsightly strips.

A girl recently climbed up and sat on a wash basin, breaking the supports. Basins in ladies' washrooms are clogged by cigarette butts. Evil words are scrawled on the walls or scratched on with bobby pins. Electric bulbs are stolen by the girls.

One woman demanded that her coat be cleaned, since it got a lipstick stain off the walls. And she proved it.

One manager has done over the walls with enamel paint so that they can be washed. "It isn't much use to put up printed requests asking them to refrain," he said. "They only remind them to do all the more."

In one Oshawa theatre 300 seats have been repaired in four months, each costing $1 or $1.25.

Boys are among the worst offenders. Some of them used to tear up paper towels and start a fire.

Girl ushers, the managers report, are doing a good job of keeping order in the theatres—something to redeem womankind in the eyes of managers.

Pickford Returns To Production

Mary Pickford last week paid $350,000 and agreed to hand over 50 per cent of the net receipts, for the purchase of the Broadway hit, "Junior Miss."

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WINGS OVER THE PACIFIC

Inez Cooper and Edward Norris in a timely picture of the type that spells boxoffice.

SPY TRAIN

Richard Travis and Catherine Craig in a mystery story of the present war—as timely as today's headlines.

MONOGRAM is releasing fast-action Westerns—eight this year. The public today are in the mood for this type of picture and our Westerns answer that demand. Now ready—four Western subjects featuring Johnny Mack Brown and Raymond Hatton, and four featuring Ken Maynard and Hoot Gibson.

★

Coming Soon—

MELODY PARADE
A bright, sparkling musical—singing, dancing, comedy, music.

REVENGE of the ZOMBIES
I WAS A CRIMINAL
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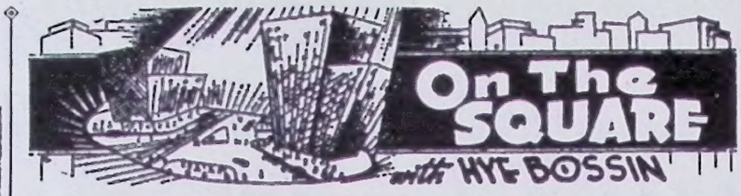

The Brown Derby Still Fits

The first Brown Derby restaurant, established in the unmarked area of Los Angeles known as Hollywood, is now 20 years old, I learn from a press release issued by Maggie Ettinger. Not that anybody out here cares but a guy like me trying to stuff some space during the summer slowdown.

Herb K. Somborn, a movie exec who died in 1934, dreamed it up and the legendary Wilson Mizner, on being asked what he thought of the idea, said it would do well "even if you called it the Brown Derby." Somborn did and had the building shaped like the stiff, round noggin-tops so popular then. Now shots of the Derby stands for Hollywood in films the way V stands for victory.

Today there are four such around the maternity ward of modern American art, all managed by Bob Cobb, and their kitchens rely a great deal on food products from such agriculturists as Barbara Stanwyck, Noah Beery and Maria Jeritza. All have table telephone service and such movie business is transacted in the booths. The one on Vine street features caricatures of the stars. The waitresses wear short starched skirts as wide as a parasol at the bottom. The gals, all pretty, cause many a stiff neck as they bend over the table across the aisle.

The one in Beverly Hills gets most of the movie play. Tourists who land there at lunch time are herded off to one side while the empty tables fill up with studio folk. They don't mind though, having come mainly to catch closeups of their screen favorites.

Most columnists patronizing this haunt are the victims of their own generosity and the trust placed in them by the management. The scribes get a special reduced rate and are permitted to sign the bill. Because it costs them less to lift the check than anyone else in the party, they usually do.

That I learned when Sydney Skolsky made for the bill one night. Yokel-like and afeard of being tagged a fumble-bum, I was about to make a contest of it. The fellow I was with headed me off and explained things afterwards.

Oh well, Sydney, for years a standout scribe of movie goings-on, is doing better than ever these days. He's producing a film version of the life of Al Jolson for Columbia.

* * *

Go to School? Certainly Not

Ed Goldsmith, Monogram booker, passes on the one about the juvenile patron. This young one was watching a midweek matinee. The manager spoke to him.

"Shouldn't you be in school," he asked, "instead of at the show?"

"Oh, no," was the answer. "I can't go to school—I've got the measles!"

* * *

The Land of Babble On

Popular fellow around New York music circles these days is Seymour (Red) Ginzler, who used to toot his horn hereabouts in fine style. Red, they say, orchestrated the Follies, conducted "By Jupiter" and is working on the musical arrangement of "Dancing in the Streets." He'll probably wind up in Hollywood. . . . Film men at the ball park got a laugh when the announcer asked if a Mr. Metro Fredrick would please come to the office. . . . Walter Helm of the Avon, Stratford, saw the Leafs play for his first time this season—and they lost. Walter, to catch a train, left before the Leafs came to bat for the last time. They nearly won the game and Walt missed the evening's biggest thrill. But he still maintains his long-distance loyalty. . . . Definition of an unborn moron, according to the popular quip, is "a little inside dope." . . . And Irv Hoffman comes up with a variation of an old theme on the "Who Was That Lady" routine, the newest snapper being, "That was no lady, that was my foreman."

Canadians at RKO NY Session

RKO Radio Pictures will produce and distribute forty or more features and 171 shorts during the 1943--'44 season. This announcement was made by the company's president, Ned E. Depinet, during its convention at the Waldorf-Astoria Hotel, New York, last week.

Leo M. Devaney, Canadian General Manager, headed the delegation from Canada that attended the convention. He was accompanied by Mark Plottel, Toronto Branch Manager; H. F. Taylor, Montreal Branch Manager; Joseph S. McPherson, Winnipeg Branch Manager; W. S. Jones, Vancouver Branch Manager; R. J. Doddridge, Calgary Branch Manager; H. H. McArthur, St. John, N.B., Branch Manager; Meyer Nackimson, Joe Bermack, Toronto salesmen; R. "Buster" Radis, Winnipeg salesman; Harry Decker, H. Miller, Montreal salesmen; and George Degnon, Canadian publicity representative.

Five of the new season's pictures have been completed and eight are now in production. Five of the top-budget films are to be in Technicolor, these being "The Gibson Girl," starring Ginger Rogers; two Samuel Goldwyn productions, "Treasure Chest," a pirate-comedy-musical with Bob Hope, and "Up In Arms," which will introduce Danny Kaye; Walt Disney's tentatively titled, "Let's Go Latin" and "The Robe," taken from the best-seller novel by Lloyd C. Douglas.

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These 18 AA Pictures Tell the Story

LADY IN THE DARK (Technicolor)
Ginger Rogers, Ray Milland, Warner Baxter, John Hall, Mischa Auer

RIDIN' HIGH (Technicolor)
Dorothy Lamour, Dick Powell, Victor Moore, Cass Daley, Gil Lamb

AND THE ANGELS SING (Technicolor)
Dorothy Lamour, Fred MacMurray, Betty Hutton, Diana Lynn, Mimi Chandler

ROAD TO UTOPIA (Tentative)
Bing Crosby, Bob Hope

HOSTAGES
Luise Rainer, William Bendix, Paul Lukas, Arturo DeCordova, Katina Paxinou, Oscar Homolka

THE HOUR BEFORE DAWN
Franchot Tone, Veronica Lake, John Sutton, Binnie Barnes

THE PADRE (Tentative)
Bing Crosby, James Brown

THE MIRACLE OF MORGAN'S CREEK
Eddie Bracken, Betty Hutton, Brian Donlevy

NO TIME FOR LOVE
Claudette Colbert, Fred MacMurray, June Havoc

THE STORY OF DR. WASSELL (Technicolor)
C. B. DeMille production, Gary Cooper, Carl Esmond, Albert Dekker, Stanley Ridges

FRENCHMAN'S CREEK (Technicolor)
Joan Fontaine, Arturo DeCordova, Ralph Forbes, Nigel Bruce

RAINBOW ISLAND (Technicolor)
Eddie Bracken, Gil Lamb, Betty Rhodes, Dona Drake, Zasu Pitts

THE UNINVITED
Ray Milland, Donald Crisp, Ruth Hussey, Cornelia Otis Skinner

ALL AROUND THE TOWN
Paulette Goddard, Sonny Tufts, Olga San Juan

MINISTRY OF FEAR
Ray Milland, Carl Esmond

TRUE TO LIFE
Mary Martin, Dick Powell, Franchot Tone, Victor Moore

A MEDAL FOR BENNY (Tentative)
Dorothy Lamour

(Above subject to change)

12 A PRODUCTIONS

3 Studio productions at increased budgets

3 Aldrich productions at increased budgets

6 Pine-Thomas productions at increased budgets

(Above subject to change)

There is No Military Secret About

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Universal's List BO Busters

An impartial survey of Universal's 1943-44 list bears out the contention of Messrs. Perry, Masters, et al, that the company has the strongest lineup in its history and one that will make things tough for all the competitors. Even the Abbot and Costello features will come as planned, Costello having recovered from his illness. Of major interest in Canada is "Corvette K-225," which will make its world debut in two leading Canadian cities.

The company will go right on releasing its pictures throughout the hot weather.

Release dates already fixed include Abbot and Costello's "Hit The Ice" (July 23), "Hers To Hold," with Deanna Durbin and Joseph Cotten (July 30), and "Frontier Bad Man," with Diana Barrymore (August 6).

Technicolor will have an important place. "Ali Baba And The Forty Thieves" will be a tinted spectacle and so will "Cobra Woman" and "Raiders Of The Desert," with the same popular stars. In Technicolor also will be an outdoor musical starring Deanna Durbin. However, a popular Technicolor bet is "Hip, Hip, Hooray," a musical, which will present a good section of the Universal roster, featuring Maria Montez, Robert Cummings, Andrew Sisters, Leo Carillo, Andy Devine, Jon Hall and many others.

Also in Technicolor will be 16 Cartunes features "Swing Symphonies," "Woody Woodpecker" and "Andy Panda."

On the all-star sepia list is "For All We Know," which has Barbara Stanwyck, Robert Cummings, Alan Curtis, Charles Boyer, Frank Craven, Thomas Mitchell, Dame May Whitty, Ed. G. Robinson, Charles Winninger, C. Aubrey Smith, Gloria Jean and Betty Field.

The strong list features many types of films for the new season:

Two pictures starring Deanna Durbin, one with Pat O'Brien and Franchot Tone.

Three Abbot and Costello films, "Here Come The Co-Eds," "In Society" and "The Naughty Nineties."

Three Sherlock Holmes pictures starring Basil Rathbone.

Three Andrew Sisters features with a name band, "Always A Bridesmaid," "On Mobile Bay" and "Ride Sailor, Ride."

Two Inner Sanctum mysteries with Lon Chaney and Gale Sondergaard.

"Fired Wife," starring Diana Barrymore, Robert Paige and Louise Allbritton.

"All My Love, Joe," starring George Raft.

"72 Hours," an adventure story, starring Charles Boyer.

Three musicals with Alan Jones, "You're A Lucky Fellow, Mr. Smith," "Song Of The Plains," and "Larceny With Music," co-starring Kitty Carlisle and with William Frawley.

"Never A Dull Moment," with the Ritz Brothers, Frances Langford and Mary Beth Hughes.

Two films starring Gloria Jean, "This Is The Life" and "Moonlight In Vermont."

Olsen and Johnson in "Crazy House," with Martha O'Driscoll, Patric Knowles, Cass Daley and Billy Gilbert.

Two topical films, "Beast Of The East," revealing the treachery of the Japanese, and "The Strange Death Of Adolf Hitler," from the best-seller of the same name.

There will be a number of musicals featuring such stars as the Ritz Brothers and Frances Langford. They are, "Hy'ya, Sailor," "Week-End Pass," "The Singing Hills," "Song Of The Sarong," and "100 Girls And A Man."

Donald O'Connor, the studios big bet, will star in "Angela," with Susanna Foster and Patric Knowles; and "Man Of The Family."

There will be a number of horror films including, "The Invisible Man's Revenge," with Claude Rains and Gale Sondergaard; "Son Of Dracula," with Lon Chaney; and "The Mummy's Ghost."

"The Daltons Ride Again" is a big outdoor production with a cast of favorites.

Harnick Raves About NFB's 'Train Busters'

Harvey Harnick of Columbia, just back from Ottawa, is doing verbal handsprings about the National Film Board's newest reel, "Train Busters." It shows the Germans and Italians waiting for food and supplies that never come because Allied aviators have bombed them out of business. The planning and action makes a fine and thrilling reel, says Harvey. "Train Busters" will be one of the "Canada Carries On" series.

Don Gauld Resigns Bill Novak In

Don Gauld has resigned as manager of the Metropolitan, Winnipeg, a Famous house, and has been succeeded by Bill Novak, who was transferred from the Gaiety.

Jack Proudlove of the Osborne replaced Novak, being succeeded by Hilliard Gunn, assistant manager of the Metropolitan.

Lou Terneer, formerly head usher of the Met, is now assistant manager.

New Exchanges In Future?

(Continued from Page 1)

find their lists full. Exchanges for quickie and other minor Indies may benefit by the customary channels being loaded.

Accepting outside products, much of which is being made on a big scale, will hinder the playing time of the big studios for their own product and affect production. United Artists is the only releasing outfit which handles only Independents.

The business of handling distribution for Indies has always been a nettlesome one. They want their say on how campaigns should be laid out and policy settled.

The distributors who produce their own usually help solve the raw stock problem for the Indies. Now that raw stock is hard to get, they are not inclined to share it.

A quick end to the war may change the whole picture, with new outlets springing up in many places.

Lack of Romance Hurts Business?

A new kind of movie problem in Timmins, Ontario, becomes apparent in a report printed in the Press of that town. The paper had a long article on the war draining the town of womanpower. It says:

"At theatres the strain is also great, local boxoffices revealing that the sale of tickets is 'not what it used to be.' There are many empty seats which once were filled with courting couples. The truth is that the soft darkness which the theatre offered provided an opportunity to hold hands. And now there are no hands to hold or be held."

Allen to Monogram, Heads Montreal Office

I. H. Allen, formerly of Empire-Universal and Esquire in Winnipeg, has joined the Monogram organization and has been appointed branch manager of the Montreal office by Harry Kaufman.

Sgt. William Pfaff and Eileen Jackson Wed

Sergeant William O. L. Pfaff, son of Harold and Mrs. Pfaff, was married to Eileen Catherine Jackson, daughter of Cecil A. Jackson and the late Mrs. Jackson, last week at St. David's Church, Toronto. Bill is in the RCAF. The bride was given by her father, who is a popular member of the Paramount sales staff.

Harold's younger boy, R/W officer Harold E. Pfaff Jr., of the Merchant Navy was unable to be present.

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FREDDY MARTIN'S MUSIC IS Sweet TO YOUR EARS!
ANN MILLER'S DANCING IS Easy ON YOUR EYES!
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What's Buzzin' Cousin?
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JOHN HUBBARD
with LESLIE BROOKS • JEFF DONNELL
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